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ABSTRACT

Presented is a compilation of materials concerning the Augusta College Humanities Program in Augusta, Georgia, beginning with a brief description of the program and its background. In 1984, the college began a 2.5-year project to revitalize and strengthen its required sophomore level three course humanities sequence (Greece and Rome, the Middle Ages to the Eighteenth Century, the Modern World), tracing cultural monuments of western civilization from antiquity to the modern era. The sequence enrolls 600 students per year, most of whom are vocationally-oriented with non-intellectual backgrounds. The courses are team-taught by three faculty members from literature, music, and art. They focus on helping students discover the connections among the disciplines. They have an experiential component incorporating hands-on experience that requires students to chisel marble, experiment with tempera, and attempt different keyboard instruments to gain a better understanding of the process behind the work. Students must attend numerous live events and write reviews of them. To create the program, three key faculty members attended a special summer-long faculty development program at Yale University. Their experiences formed the model they brought back for the teaching teams in the program. This program is highly successful, gaining both local and national recognition. The bulk of the document consists of appended essays containing the evaluations and recommendations of five nationally recognized interdisciplinary scholars brought to the campus as consultants. Sample syllabi from the three courses, and the responses from students collected at the end of the 1987-88 sequence complete the document. (Author/SM)

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TITLE: THE AUGUSTA COLLEGE HUMANITIES PROGRAM: STRENGTHENING AN INTRODUCTORY THREE-COURSE SEQUENCE

INSTITUTION: AUGUSTA COLLEGE, AUGUSTA, GEORGIA

CONTACT: DR. ROSEMARY DE PAOLO, OFFICE OF THE DEAN OF ARTS AND SCIENCES

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AASCU/ERIC Model Programs Inventory Project

The AASCU/ERIC Model Programs Inventory is a two-year project seeking to establish and test a model system for collecting and disseminating information on model programs at AASCU-member institutions--375 of the public four-year colleges and universities in the United States.

The four objectives of the project are:

- To increase the information on model programs available to all institutions through the ERIC system
- To encourage the use of the ERIC system by AASCU institutions
- To improve AASCU's ability to know about, and share information on, activities at member institutions, and
- To test a model for collaboration with ERIC that other national organizations might adopt.

The AASCU/ERIC Model Programs Inventory Project is funded with a grant from the Fund for the Improvement of Postsecondary Education to the American Association of State Colleges and Universities, in collaboration with the ERIC Clearinghouse on Higher Education at The George Washington University.

ABSTRACT

In the summer of 1984, Augusta College began a two and one-half year project funded by the National Endowment for the Humanities to revitalize and strengthen its required sophomore-level, three-course humanities sequence (Greece and Rome, The Middle Ages to the Eighteenth Century, The Modern World), tracing cultural monuments of western civilization from antiquity to the modern era. The courses are team-taught by three faculty members, one each from literature, music, and art. The courses are structured chronologically and focus on helping students discover the connections among the various disciplines. The courses also feature an experiential component, incorporating "hands-on" experience, requiring students to chisel at marble, experiment with tempera, attempt different keyboard instruments to give them a better understanding of the process behind the work. Further, students must attend numerous live events and write reviews of them.

To create the program, three key faculty members attended a summer-long faculty development program, specially designed for us, at Yale University. Their experiences formed the model they brought back for the teaching teams in the program. Working closely together, with significant released time, the humanities faculty worked to achieve specific goals during the grant period: to devise detailed syllabi with bibiliography and materials for faculty use; to review textbook options; to revise our in-house Humanities Handbook; to catalogue and increase supporting materials of slides, films, cassettes, etc.; to offer substantive faculty colloquia based on the course content; and to evaluate the courses thoroughly. Our efforts were aided by a series of nationally-recognized interdisciplinary scholars we brought to campus as consultants.

The program continues along the same basic structure established during the grant period, although experimentation and growth have resulted from success and confidence.

INTRODUCTION

Included are a description of the program, the reports of the various consultants, sample syllabi from the three courses, and the responses from students I collected at the end of the 1987-88 sequence. These last might be found of interest in light of the current raging debate over the canon. Our students, coming as they frequently do from backgrounds in which they have never read a book in toto, heard a live symphony, seen a stage play, respond to these demanding courses on western civilization profoundly. These works make them confront issues and questions that transcend the immediate. It is only after they have gained the knowledge and exposure these courses offer that they know to demand other courses--more political, contemporary, narrowly-focused.

Two other instutions I have worked with as a consultant offer or are designing similar programs. They are Centre College in Danville, Kentucky (contact Dr. Carole Bastian) and Aquinas College in Grand Rapids, Michigan (contact Sister Marie-Celeste Miller). I have received numerous inquiries through the years about our program, but I do not know if any of those other colleges ever developed their programs.

Augusta College's humanities program dates back in some form to the mid-1960's when the University of Georgia system instituted a system-wide core curriculum designed to facilitate transfer of credit. The first of the four areas into which the core is divided is Area I: Humanities. Guidelines concerning the areas were made exceedingly general to allow considerable flexibility and, no doubt, to arrive at something that an extremely varied group of institutions could agree to. Area I, most pertinently, is described thus: "Humanities, including but not limited to, grammar--and composition--and literature." At almost all system insitutions, students were required to take ten hours of grammar/composition; most institutions also specified five hours of literature, but then allowed the student a wide latitude in selecting a fourth course.

When the system-wide core was introduced, Augusta College demonstrated its commitment to the humanities by requiring two composition courses in Area I of the core and by making Humanities 221 and 222 the only courses that would fulfill the remaining ten-hour requirement. The college went beyond the system's minimal requirements and made the third course in the sequence a graduation requirement for all students pursuing a four-year degree.

As the humanities program got underway, it soon became apparent that the fine arts and literature segments of the course needed to be more closely integrated, that the syllabus needed to be more firmly structured, that the literature instructors needed to know more about what the fine arts teachers were doing in their classes, and the fine arts teachers needed to be more familiar with what was being done in the literature sections. It also became clear that our students needed more detailed background material to help them develop a context. In the early seventies, a committee striving to address these problems developed a syllabus to which both departments agreed. In addition, faculty colloquia (usually faculty presentations addressing materials taught in humanities courses, sometimes faculty discussions of pedagogical issues) were held. During this time the Humanities Handbook was devised and published, and the departments of English and Fine Arts committed large portions of their budgets to acquiring supporting materials for these courses.

As the years passed, many of the accomplishements of the early seventies were lost. Each department made changes without apprising the other of its doing so, and the "paper" syllabus began less and less to square with reality. Certainly, most changes were well-motivated. Sometimes new faculty members, bringing new backgrounds to the courses, tended to emphasize the works and movements which they individually considered most important. English faculty might use Taming of the Shrew instead of As You Like It because the National Players were performing it on campus; the music faculty might move Mozart up a week because of a scheduled performance of one of his works; damaged and/or lost slides, recordings, and videocassettes caused additional changes.

In the early 1980's an interdepartmental committee met to undo the ravages of time and to address what was always the chief problem in the humanities program: the lack of coordination between the two components of the courses. The committee worked to develop tentative syllabi which became a part of our grant proposal to NEH. During the grant period we enjoyed the luxury of released time and expert help to aid us in restructuring and revitalizing the program. Since that time, our successes earned us permanent released time for the humanities coordinator, allowing the necessary oversight of the program.

DESCRIPTION OF THE PROGRAM

Sponsored by a grant from the National Endowment for the Humanities, Augusta College engaged in a project to strengthen and redesign its sophomore humanities program, a three-course sequence team-taught by faculty from the Department of Fine Arts and the Department of Languages and Literature. The sequence, which comprises Greece and Rome (Humanities 221), The Middle Ages to the Age of Reason (Humanities 222), and The Modern World (Humanities 323), traces the intellectual currents and artistic monuments of western civilization.

Almost all faculty in both departments teach the courses, although we try to accomodate faculty preference about particulary loved or despised courses. The sequence enrolls overall about 600 students per year, and reflective of the student body in general at the college, our median age is 27, our students are vocationally-oriented, and many of them come from decidedly non-intellectual backgrounds. Faculty satisfaction in the program is therefore particularly important since this is a required sequence, and students enter the program often resentful that Augusta College is alone in the University system in its humanities requirement. By the end of the sequence, however, student satisfaction is gratifyingly high.

The grant project set out to revitalize a faltering program which, over the years, had lost coherence and energy. During the last few years, we set out to accomplish various specific goals and some less tangible.

Our project began with a summer of faculty development for three key faculty members (one in art, one music, one literature) who were to serve as our core group. We were fortunate to discover the Special Programs Division of Yale University and its director, Dr. Charles Porter, who designed a special program at Yale for our three faculty; they spent eight weeks in New Haven with a parade of Yale's most eminent scholars with interdisciplinary interests, all of whom had made themselves familiar with our program and could, therefore, offer informed advice. In addition, our faculty made extensive use of Yale's resources and worked individually and together to come up with concrete curriculum revision, suggestions, and materials for the coming year. In fact, one of the greatest benefits of the entire summer was the opportunity for people from different disciplines to work closely together, to talk and understand each other well enough that they truly formed a teaching team; they brought back not only valuable ideas but also a model we could all learn from.

These faculty returned and, by carefully arranged scheduling, each taught with two new counterparts to disseminate the knowledge they had gained over the summer. During the second year, those new poeople worked with still others so that by the end of the second year, everyone who teaches humanities had been incorporated into the project.

These various teams, with leaders for each of the three courses, worked to revise syllabi, to devie "teaching packets" on the works included in the courses to help future new faculty, and to develop stronger interdisciplinary approaches to the courses. Although we discovered the obvious--that some teams worked better than others because of personality--they met with great success; people worked together with energy and commitment.

Another goal we set ourselves was to catalog relevant holdings of books, slides, records, videos, and all other applicable materials. Upon that assessment of existing holdings, we based our purchases. We worked extensively also on cataloging our art slides, both new and old, according to various categories; this is all on computer now and faculty from both departments have copies and can much more easily call up what they want. We also limited these slides to humanities use only. By prohibiting their use for art classes, we hope to reduce their rate of deterioration. Also we put slide displays outside humanities classrooms for student study use.

Our Learning Center now houses many of our other purchases--videotapes, records, and cassettes. Students are able to make free copies of listening tapes for the music portion of the courses, and they can study films of the works we read as frequently as they want. We also used grant money on new sets of maps and materials for the experienctial portion of our courses.

One of the most significant features of our project was the series of consultants we brought to campus. These were all recognized interdisciplinary scholars who could help us with our program and evaluate its progress. Each stayed about three days, giving formal and informal presentations and talking to faculty, students, and administrators. Professors Dale Kinney (art history, Bryn Mawr), Jean Hagstrum (literature, Northwestern), Cyrus Hamlin (comparative literature, Yale), Lawrence Cunningham (religion, Florida State), Lawrence Dreyfus (music, Yale), and Wendy Steiner (literature and art, University of Pennsylvania) were invaluable in the help they gave us and in the perspectives they provided.

Many of their suggestions went into our revision of our in-house Humanities Handbook. This now runs to almost 450 pages of materials that supplement our texts. It is the careful work of its editor, Dr. Walter Evans, as well as the dedicated work of all humanities instuctors who met frequently to determine and design inclusions.

The project accomplished much in two and a half years. It is markedly more coherent; faculty made a much greater effort to see that students understood their part of the course as part of a whole. Everyone now uses an integrated syllabus, with literature, art, and music assignments and performances or exhibits on it. Many faculty also frequently design tests that encourage students to incorporate information from all segments of the course. One comment from a participating faculty member should serve to indicate the changes that occurred.

> The program has become genuinely more integrated and less random. Altogether, there is a continuously-present context of ideas, which far more genuinely allows students in at least some rudimentary ways, to grasp the ideas of cultural evolutions, and the place of their own culture within broader movements. What I'm therefvore claiming is that, in place of the former "great works" emphasis, what is above all now stressed is the idea of the historicity of cultures, and the development in our students of a much needed historical imagination: especially valuable in the area of ethical and social values. For many, the discovery of other values is a shattering experience. This seems to me to serve the most basic aims of the process of education.

During the grant period, the program was awarded over $67,000 in Endowment funding. Since then, we have managed to continue with institutional support, although it was not until this year that the program received a more privliged status at the college along with budgetary autonomy, relieving it from dependence on the two separate departments.

Currently, the program enjoys great success. We have received local and national recognition that fortuitously coincides with a community resurgence of commitment to the arts. Our students can see, thus, that these courses have actual application to the lives they lead as citizens of the Augusta area. Basically, the program continues along the same established structure, but we have been able to experiment with faculty from some other disciplines, particularly philosophy. Additionally, we have kept the experiential aspect of the program, taking students, among other things, to the sculture lab to don masks and chisel away at different qualities of marble and to a local desanctified cathedral to hear Gregorian chant performed by costumed music faculty and students. Further, we have maintained and generally increased the number of required out-of-class events; both the music and theatre divisions have been especially helpful in offering first-rate performances geared to the courses. We have purchased new video laser disc technology for art, and, of course, continue to increase library and slide holdings.

RESULTS

Largely because of NEH requirements for close evaluation of funded projects, our humanities program has undergone a thorough scrutiny during the last several years. Several evalauation methods were initiated to assess our progress:

a) Six separate consultants, one per quarter for two years were brought in to campus to evaluate each course. During three-day campus visits, each visited classes, spoke with students, gave two presentations, consulted with and advised humanities faculty, wrote a formal report to NEH. (One consultant, Larry Cunningham, came on a different basis, helping us in a day-long workshop, and did not write a formal report).

b) An evaluation instrument was devised and administered to all humanities students, soliciting data to measure their experience in the courses. This date were analyzed, summarized, and submitted to NEH.

c) A series of reports was submitted to NEH describing in detail our progress.

CONCLUSIONS AND RECOMMENDATIONS

We are confident that we have achieved a high degree of success in our program. We are providing our students with a rigorous introduction to crucial concepts and works and exposing them to ideas and expressions I am increasingly persuaded are vital to their experience. I think, moreover, that our program is replicable, but I am acutely aware of the numerous obstacles facing such a project. Constant battes over money, time, content must be fought, and faculty should recognize that they cannot initiate such a project naively or without extensive commitments of energy and will.

Report o

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Professor Rosemary DePaol
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Greeks to the present, and to demonstrate the interconnectedness of the arts. The humanities sequence counts as one-third of a student's load in the sophomore year, and is a requirement throughout the College, though only 206 out of the 1950 students in the College are humanities majors.

In a given course, students attend classes, write four to six in-class essays, take final examinations, review campus presentations of music, drama, and art, and read extensively. The essay and examination questions are challenging and specifically "humanistic" in content and many are very imaginative. I particularly enjoyed a Greek newspaper that Professor Atkins received from one of her students. In addition, each year the faculty organize a series of lectures on a topic (this years's is "The Cutting Edge," concerned with avant-garde culture), which students are encouraged to attend. The Learning Center, an audio-visual lab, provides students with copies of films, fine arts slides, videotapes of plays, recordings of music, and others materials that are specially prepared for and coordinated with the humanities courses.

The students I met were extremely positive about their experience. They reported gaining a sense of how the history of art unfolded, having "a void in their lives filled," and seeing from the past what possibilities there might be for the future of thought and culture. Several claimed unblushingly that the courses had changed their lives, that they felt personally enriched by what they had learned, and that they now had access to the arts as never before. A few changed their major to the

humanities because of the impact of the humanities courses on them.

A great part of this satisfaction can be attributed to the staff of the course, who are talented, committed teachers. They are forced to master a huge variety of subject matter--the last 3000 years of western art!--in order to cooperate effectively with their co-instructors. And they do so with a heavy schedule of other teaching and grading. They know students personally and are friendly and helpful toward them. Moreover, they cooperate very well with each other, working in groups of three in any given class and functioning as a harmonious staff in planning and revising the overall course. This cooperation is all the more remarkable given the different orientations of the faculty members. Some are traditional scholars, whereas others are performance or studio instructors. The particular blend of talents and approaches is responsible for the richness of the course, for students are exposed to the viewpoints of thinkers and creative artists, and not only learn to write about movements in the arts but participate in them, taking up a chisel and marble, hammering in the keystone of an arch, or examining ancient musical instruments. This creative component of the course infects the faculty as well, as the remarkable tape and slide production of Eliot's Waste Land by Professors Yonce and DuBose testifies.

In short, students and faculty agree on the virtues of the humanities sequence: that it is required for all College students, that it includes both academic and performance-oriented assignments, that it forces students to go to art events outside

of class for the review-writing assignments, that it is team taught, and that it is extensive, even heavy in its content. These courses are precisely the opposite of cafeteria-style education; they expose all students to a prescribed, valued vision of culture.

At the same time, given the complexity of this educational structure, there are some problems as well. First, students talk of the course as if it were an exposure to all of culture, rather than that of Europe only. The course reinforces some of the stereotypes of older views of the humanities by including no works by women or blacks, and almost none by Americans. Though one does not want to add to the already heavy syllabus, any course of this type should avoid implying that high culture is synonymous with Europe, with men, and with the white race, especially this course, with its genuinely idealistic orientation.

The scheduling problems for this course are formidable. The music and art instructors are given only one hour's credit each for teaching in this five-hour course. Thus, they often jump from one section of the course to another, in addition to teaching other courses and giving studios or private lessons. This situation creates administrative headaches and prevents the art and music people from focussing fully on the course. With their heavy time commitment, they find it especially hard to keep up with the reading assignments in literature and to develop the kind of expertise outside their art that would help them to connect the various strands of the curriculum. Along similar

lines, students complain that the final examination compresses art and music into a single fifty-minute test, whereas the literature exam is three hours long and held during the regular exam period. They feel that they cannot show what they had learned about art and music in such a short time. The relative weightings of the components of the course, in other words, seem to create difficulties for the administration, faculty, and students.

A further weakness in the course is a certain lack of professionalism in the presentation of art and music. Even in such wonderful classes as I observed, it is distracting to wait for an instructor to search for a selection on a record, to have music stopp because the record is scratched, to have paintings and music presented without being properly identified as to artist/composer, year, school, etc., or to see slides that overlap the screen. With all the audio-visual facilities available at the Learning Center, surely a more polished and clearer presentation of slides and recordings can be made so that students can both appreciate what they are being exposed to and recall and refer to it later.

Many students and some instructors were concerned about the amount of material covered in the course, though everyone seemed anxious to maintain broad exposure. Students also worried that the in-class essays are not as satisfying or educational an exercise as take-home essays would be. They noted that the music component of the course does not continue up to the present, though the literature and visual art do, and felt that a snobbishness about the more popular developments in music was

evident. I felt, further, that some of the instructors were rather hazy on general history and the history of ideas.

Through the support of the NEH Educational Programs Grant, Professor DeFaolo and the Humanities staff have made a number of important changes in the course. Three faculty members went to Yale for a summer to consult with experts on ways of enriching the course. They also read in the fields outside their professional expertise that are covered in the humanities courses. Not only was this experience personally enriching, but it brought new insights to their understanding of the humanities classes. The NEH also provided the music and art faculty with the release time necessary to sit in on their literature colleagues' sessions. Students who took courses in the sequence before and after this development made a point of saying how much better the course material was coordinated when all the instructors were present during all classes. A faculty colloquium is now convened a few times each year to consider a central topic in the course, and every professor I talked to noted how useful these were. The Chair of the department is quite right, I think, in claiming that one of the chief virtues of the humanities courses is faculty development, and the NEH grant has accelerated this development and made its impact directly felt in the classroom.

The learning materials for the courses have been greatly improved by the NEH support. The in-house textbook, The Humanities Handbook, is being streamlined and enriched with new texts. This book, I should add, is not just a casual

compilation, but an extensive collection of texts that are not available to students in either of the other assigned works, The Norton Anthology of World Literature and Cunningham and Reich, Culture and Values. The job of consultation and research involved in this project is considerable, and testifies to the remarkable energy and dedication of this staff of teachers. Similar testimony is the Waste Land production that I mentioned earlier. In this, members of the faculty read the different voices in Eliot's poem and the editors fitted slides of paintings and photographs to the readings. Though the project is not yet completed, I saw the current version presented to a class as an introduction to The Waste Land and insights into this extremely difficult work emerged that no amount of explication would provide. Professor DePaolo has also purchased videotapes of operas, films, and plays, is buying good wall maps, and is ordering a number of books on the arts and their interrelations for the rather deficient Augusta College library. She has acquired a number of slides of artworks, and has had them catalogued on a computor for retrieval according to different variables. These materials are definitely having direct teaching application. Several students mentioned what an eye-opener a film on Cristo's Running Fence had been at the beginning of their course on the modern period.

To this very good start in improving the program, I would add the following suggestions:

1. indicate clearly by way of an introduction and incidental mention that this is a course on European culture and not world culture;

2. include some works by women, minorities, and Americans;

3. continue providing faculty in music and art with enough release time to attend all sessions of their course;

4. provide regular opportunities for staff to study and research during the summer so as to build up the expertise necessary for giving this very demanding course;

5. consider hiring an art historian;

6. continue to enrich the supporting materials;

7. hire an audio-visual coordinator to help with the preparation of music and art presentations and to smooth the running of equipment in class (a graduate student would be the natural choice in a university; I don't know who would be appropriate here);

8. continue to build the slide library, but keep in mind the fact that reputable university slide libraries often obtain slides by photographing from books on their own; this is an instructional use and does not, in my understanding, violate laws concerning reproduction rights;

9. run the slide library as a library, in which faculty must sign out slides and return them promptly, and to which they have easy access;

10. provide student access to slides used in the course through the Learning Center, with annotated slide lists to accompany them;

11. consider reducing the readings somewhat, or balancing breadth of coverage with greater depth of analysis in some works;

12. try to schedule some longer essay-writing at home;

13. consider including more historical and philosophical content in the program, either by coordinating the humanities courses with a sequence on western civilization or by stressing context and ideas more in the existing courses.

In conclusion, I would like to say how impressed I was with Professor DePaolo's energetic and imaginative leadership in the program, and with all the faculty and students I observed. I have seldom seen such an ambitious and at the same time good natured approach to learning, and I would think that the innovations in place in this humanities sequence could have a marked influence on the way the humanities are taught throughout the Georgia system and in a wide variety of colleges throughout the country. Congratulations to the NEH for having the good sense to fund this project.

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April 10, 1986

Visitor's Report on the Humanities Program at Augusta College

Laurence Dreyfus, Assistant Professor of the History of Music

During my visit to Augusta College from February 5th through 7th, I had the opportunity to meet with faculty and students in the Humanities program, to lecture to two different groups, and to visit several classes. In general the program impressed me by the breadth of its design as well as by the thought given to future goals. The conception of the curriculum, moreover, seems firmly implanted in the overall educational plan of Augusta College. If my report points out certain weaknesses in the treatment of music within the Humanities program, the intent was not to fault anyone individually but to offer suggestions which, I hope, will improve an already vibrant course of study.

First, a brief summary of my activities while at Augusta. On Wednesday, February 5, I delivered a public lecture on "The Concertos of Johann Sebastian Bach" to an avid and hospitable audience of students and faculty. At a subsequent reception, I entertained questions informally and was able to gauge the high level of enthusiasm that obviously attends the Humanities program.

On Thursday morning the 6th, I attended two classes which treated the music of Bach and lunched with faculty members. That afternoon I gave an informal colloquium to the faculty on "Problems in the Historiography of Music" which raised some methodological issues which affect both the writing and teaching of European music history. At different times during the day, I met with several professors in the Humanities program and in the evening dined with still other faculty.

On Friday, February 7th, I met with Richard Wallace, Vice President for Academic Affairs and with Dean Dinwiddie and learned more about the organization of the Humanities program and its finances. I attended a literature class on Hamlet and met with a group of students in the program who stressed the unexpectedly important role the program had come to play in their education. As for the place of music within the curriculum--while they admired several of their instructors--they felt that the pace of instruction was unduly rushed and that too little time was devoted to critical listening.

As a music historian, I was naturally interested to evaluate the role of music within an integrated curriculum. (I had previously taught in a Humanities program at Columbia University in New York City. There, rather than participate in a team-taught program, students attended separate courses in music, art, literature and philosophy, each of which followed its own distinct track.) I wondered, moreover, how music at Augusta would fare given a historical orientation pegged essentially to the periods of literary history. Was there room, in other words, for musical autonomy,

stylistic concepts) can be chosen so that the students develop some affinity for serious music right from the start. (Undergraduates tend to hear medieval music as frighteningly distant; this repertoire should not therefore be the first they are exposed to.) Class participation--tapping meters, humming tonic chords, plotting melodic contours--would be especially vital at this stage. Beginning in HUM 222, the historical roots of the "mainstream" musical repertory can be briefly traced. But rather than trying to sketch out a narrative of music history (under the naive rubric of "how Music grew"), I suggest identifying important pieces of music especially amenable to aural comprehension and covering no more than one or two pieces per class session. One Gregorian sequence, one Machaut ballade, one Josquin Kyrie, and one Weelkes madrigal will go a long way with these students, particularly if they learn to derive pleasure from listening intensively to a small number of selections. Thereafter, one can center on major works by Monteverdi, (Purcell?), Bach, Haydn, Mozart and Beethoven. The music segment of HUM 323 could be organized in a similar fashion.

As always, there are hard choices to be made. But it seems to me that both students and the program are best served if faculty members make decisions on the basis of intrinsic musical value rather than on curricular expediency. If there are fortuitous connections between music and another art (Debussy with symbolism and impressionism), then these ideas will fall naturally into context of the lectures; my point is that these connections ought really not to determine the fundamental direction and scope of the music curriculum.

My general suggestion to focus on works rather than on history is not, of course, something foreign to instructors in the program. In a class taught by Mr. Toole which I attended, a good deal of time was spent getting students to hear the ubiquitous entrances of the subject in a Bach fugue. This is a kind of exemplary teaching which musicians do especially well. It takes up a proportionally great amount of class time but is, I think, well worth the effort. On the other hand, I also witnessed the unfortunate example of an instructor attempting to teach the "history" of musical style, relating it to trends in the visual arts. In this class, students were told that the basic concept of Baroque art was ornamentation, and were then encouraged to hear "ornamentation" in selected examples by Bach while viewing slides of the palace at Versailles. Quite apart from the historical absurdity of linking an absolutist French monarch with a staunch Lutheran contrapuntist, the basic failing of this class was that no attention was paid to musical structure. Listening was therefore stifled by a monolithic ahistorical stylistic concept ("ornamentation") ostensibly in the service of a historical narrative. Since music faculty members at Augusta are all performers, they should be encouraged to teach their Humanities segments in a pragmatic, "hands-on" fashion, imparting their own aural experience in listening and playing music. This is not to say that there is no place for an active music historian at Augusta. Indeed, one inequity in the Humanities curriculum is that literature is taught by scholars while music is taught by performers. I would therefore suggest that Augusta College seek to hire a music historian when there is an available vacancy in the department to help coordinate the teaching of music in the Humanities.

I've never seen an integrated humanities textbook that does justice to musical listening, which is, after all, the only way students will be challenged by the material. Rather than a simplified music history text, I would choose a historically informed text dedicated to developing aural skills and comprehension. Such a textbook is Joseph Kerman's Listen. There is plenty of historical material here that can be assigned for reading with classroom time devoted chiefly to a close examination of pieces. There is a set of records which accompany the Kerman book. It is worth investigating whether tapes, too, can be purchased. Ideally, a set of instructional cassettes should be made available to students so that they can really immerse themselves in the sound of the pieces, whether at home or even driving to work. (If they returned the tapes at the end of each quarter, perhaps this would resolve any possible conflicts with copyright law.) To cover additional repertoire, one can always assign further listening and the ask students to submit a journal recording their impressions. As for the Humanities Handbook (to be revised this coming summer, I understand), I would suggest including brief historical texts which illuminate contrasting notions about music or composers. Some examples: a passage from Augustine condemning secular music, the diatribe of J.A. Scheibe against J.S. Bach, Burney on the "new music" of Haydn and Mozart, Schumann's early review of Brahms. Sources that can be consulted: Strunk, Source Readings in Music History (Norton), Taruskin and Weiss, Music in the Western World: A History in Documents (Schirmer), or Morgenstern, Composers on Music (Pantheon).

It is clear that the Humanities Program at Augusta College has generated a great deal of enthusiasm on the part of both students and faculty. While certain challenges remain to be met, I have no doubt that everyone involved in the Program realizes the immense importance and value of the the project. I found the atmosphere at Augusta especially conducive to the exchange of ideas and sense that this open attitude has already had a liberating effect on the student body. I wish the Program every continued success.

Respectfully submitted,

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SPECIAL PROGRAMS IN
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Visitor's Report on the Humanities Program at Augusta College

Cyrus Hamlin, Professor of German and Comparative Literature
and Director, Special Programs in the Humanities

For three days, from Monday, April 29th, to Wednesday, May 1st, I was the guest of Augusta College as visitor to their Humanities Program. I attended classes, two each day, taught by the three members of the Core Group for the NEH project, Marya DuBose, Steven Greenquist and William Toole, as well as by several others from the Department of English, Adelheid Atkins, Margaret Yonce and Rosemary DePaolo, the project director. I also had the opportunity in various lengthy conversations to discuss all aspects of the Program, with Vice President, Richard Wallace, and Dean of the College, J. Gray Dinwiddie, with the Chairman of English, William Johnson, as well as other members of staff, Harry Jacobs and John Schaeffer in Music, and Walter Evans, Elizabeth Fanning, Lillie Juqurtha and John May in Languages and Literature. I met with a group of about a dozen students, currently enrolled in the third term of the Humanities sequence, for over an hour. On the basis of such varied and intensive dialogue, I was made familiar with the Program as it currently functions and with the goals that have been set for the term of the NEH grant.

I also presented two lectures, one before a group of about thirty faculty, on the question of Canon and Curriculum in Interdisciplinary Studies, the other to a large audience of about two hundred, including many students, on the Heritage of Goethe's Faust in the Nineteenth Century. The first of these talks was taped and the second videotaped by the College. Discussion following the former presentation was very lively and productive, with a number of issues raised which pertain directly to the Humanities Program at the College. There was no possibility for general discussion following the latter lecture, but a congenial reception at a newly opened show of student sculpture provided the opportunity for informal conversation with many people, including students. These events provided me with the occasion to present my own views in an organized and public format that seems to have stimulated a sympathetic response.

Let me address first my general impressions of the Program as it is now in place, specifically with reference to the third term in the sequence of courses, which was in session during my visit. I will then turn to several more specific suggestions and recommendations.

Two features of this Program are distinctive and important. First, it is a requirement for all students in the College at second year level. Second, it succeeds in bringing together literature and the other arts (music and the visual arts) in ways that are genuinely interdisciplinary.

The fact that the courses are required imposes practical difficulties for pedagogy due to the number and diversity of students enrolled. These are worked out, first, by dividing the course into discrete sections of about 25 to 40 students each and, second, by a flexible form of team teaching, where one instructor is assigned to teach each class, while one or two others attend for occasional dialogue. As I understand it, three classes per week (Monday, Wednesday, Friday) are devoted to literary texts, while two classes per week (Tuesday and Thursday, respectively) are devoted to music and the visual arts. Students work with the Norton Anthology of World Masterpieces and with a textbook for the other arts--a new choice has been made for the coming year: Culture and Value. A Survey of the Western Humanities, by Lawrence Cunningham and John Kente (Holt, Rinehart & Winston)--both arranged in a historical order. Also available, though clearly in need of revision and redefinition, is the Humanities Handbook, prepared by the staff of the College under the editorship of Walter Evans. The syllabi of the courses, which follow a general plan that allows some variation for each instructor, seem carefully organized to me, rigorous and reasonably ambitious, yet with a proper balance of assignments to enable students to keep up.

Classroom attendance seems to be very good (attendance is taken), and the students seemed for the most part well prepared (spot quizzes on the assignments are frequently used as pedagogic device). No essays are assigned in the course, but tests and a final exam impose an obligation on all students to demonstrate their mastery of the materials in the course as a whole. To a large degree instruction in the classroom proceeds by Socratic dialogue, with limited presentations by the instructors in lecture format, and the students seemed all too willing to offer their views. Due to the relative unfamiliarity with all aspects of the course, especially in regard to music and the visual arts, considerable time has to be devoted to presenting material and providing background information. I witnessed very lively discussions of Madame Bovary and Notes from Underground with a wide variety of critical opinions being expressed, as well as superb presentations of mid-19th century music and art in specific relation (at least in part) to these literary works (e.g., Donizetti's opera Lucia di Lammermoor in relation

to Flaubert and the Crystal Palace in England in relation to Dostoevsky).

To a large degree the purpose of the Program is to introduce students at a fairly introductory level to the general appreciation of their cultural heritage. To a remarkable degree, I believe, this end is actually achieved. I was impressed by the high level of interest and participation by the students, even if comments were not always based on genuine insight. Above all, the instructors conveyed a commitment and even an enthusiasm for their subject, which students recognized and responded to. There was never a feeling in the room of a required course and a captive audience. This feature of the Program should be singled out, because it clearly has repercussions beyond the classroom and even beyond the limits of the academic work of the College. Considerable emphasis is placed on extra-curricular activities and events in the performing arts, including plays, concerts and even opera, as also on the production and exhibition of the visual arts. Students participate in these activities, but so do members of the College and the community of Augusta at large. The Humanities Program thus participates in and itself engenders a genuine cultural life for the arts, which is not limited to the course. I perceive that a possibility may exist here, especially given the fact that the student body consists for the most part in residents of Augusta and the surrounding area, for the Humanities Program to feed into a general enrichment of the arts and letters beyond the artificial confines of undergraduate study in the College. Above all, at this time of crisis and general neglect in the Humanities nationwide, it is gratifying to witness such a strong institutional commitment to a Program, which, even if limited in scope and means, seems to receive enthusiastic contribution from all who participate in it.

Recommendations.

My visit to Augusta College as observor for the Program in Humanities was not intended to elicit mere praise. My own background and experience in interdisciplinary studies, furthermore, which I outlined in the paper on Canon and Curriculum presented to the staff of the College, provides a perspective which is in some ways very different from the Program as it now stands, along with a general concern for the role of the Humanities in higher education, which (I hope) may define goals yet to be achieved, that members of staff at Augusta might also espouse in the spirit of a common cause. My recommendations proceed from such considerations.

1) I regard the sequence of three terms which now constitutes the Humanities Program to be strong and secure. My advice for slight adjustments would pertain to the syllabus, to the teaching and to the general model of humanities which the course represents.

a) The current syllabus has evolved over a number of years and reveals an experienced awareness of practical limitations. I surmise that such evolution must be a continuous, on-going process. There cannot, and should not, be a fixed canon for introductory survey courses. My advice on this would be twofold: first, do not try to include too much and, second, do not be too inflexible with regard to balance and historical correlation of material from the several disciplines represented. One important criterion for selection should always be the proper rhythm of labor for the sequence of weeks through each term. (One example for such flexibility: while I was visiting the College it was apparent that the material being presented in fine art--post-impressionist painting--was slightly in advance of the literary texts being read, while the music being presented--the art songs of Schubert and Schumann, virtuoso piano works by Liszt and Chopin--was slightly behind. The students showed no signs of any difficulty in correlating this material across temporal gaps.)

b) The format of team teaching should be further cultivated, and the model of informal exchange in Socratic dialogue should not be abandoned. Relatively small classes are clearly appropriate for what the Program is trying to achieve. At the same time, it is probably a luxury to expect three instructors to attend all five classes in a section per week. I would urge greater flexibility of presentation here also, so that occasions be found (by advanced planning?) where the team could participate together in dialogue across the disciplines, in ways that would gather the material of the course together within a pluralistic yet mutually shared perspective. I argued in my talk to the staff that individual instructors should not hesitate to offer remarks beyond the limit of their respective disciplines and even beyond their own expertise. Much of the excitement in interdisciplinary studies occurs at points of transition and boundary crossing, where genuine comparative criticism begins. (The productive examples of this which I have in mind from the classes I visited would be the juxtaposition of Donizetti's Lucia with Flaubert and of the Crystal Palace with Dostoevsky.)

c) As to the model of humanities which the Program employs, I would urge that more systematic attention be given, even if only through very brief examples, to philosophy and intellectual history. There is at present an informal acknowledgement of "ideas" by individual instructors, but only as background to literature and the arts. Some reading assignments should be included in representative passages from the major philosophers. (This need would presumably apply to all three terms of the course, though I felt it particularly with regard to the rise of modernism in the third term.) There are obvious limitations of time and energy here. I would argue nonetheless that a historical approach to the humanities must include some examples from the theoretical life of the mind.

2) The question of resources and study materials deserves some emphasis. I applaud the current commitment to the Norton Anthology and the new textbook (which seems to offer a great deal of useful material for general reading). At Yale we avoid all anthologies and textbooks, but therefore often need long supplementary reading lists and reserve material at the library. The Humanities Handbook might now be thoroughly revised to avoid overlap with the anthology and textbook, concentrating perhaps on the delineation of issues and questions for class discussion, not to mention also a general outline of techniques and methods of study, as well as (perhaps) excerpts from texts of philosophy and intellectual history.

Also important will be the further development of resources in the library and the learning centre in coordination with the courses in the Program. (I should not neglect to mention also the value of playing music for the course on the College radio station, as I gather currently happens.) New acquisitions of books, both primary and secondary, will always be a priority, and students should be directed to specific texts for recommended supplementary reading. Equally, I recommend that all material used in the Program from the visual arts and from music be available on slides or tapes (or whatever format is most convenient) and that students be asked to spend a reasonable time studying this material before class presentation. At the moment this habit of working ahead of class discussion seems to work better in literature, which means that students come to class with questions already in mind from their reading.

3) Another general question which I want to touch on pertains to the development of critical skills and methods, which enable both staff and students to correlate the materials from the different disciplines with confidence and conviction. More needs to be achieved than a general assimilation and appreciation of the cultural past. To understand one must also interpret and criticize. Literature clearly enjoys an advantage over the other arts in the Program as it now stands, since the students come to the course with some experience in critical reading and writing from first year English courses. This kind of skill needs to be cultivated for the Humanities in general.

On this question of skills and methods I offer two further suggestions at the risk of being impractical. First, some work is needed in the writing of essays beyond the current format of quizzes and examinations. I was told that a new honors option may be introduced, which would allow students who are qualified and motivated to undertake interdisciplinary projects that would lead to some kind of critical and scholarly essays, however modest. Second, the question of language as vehicle of transmission for the humanities needs to be addressed, especially since so many of the texts studied have been translated from other languages into English. All students can benefit (not to mention the teachers as well) from some exposure to samples of the original texts, even if there is no opportunity

to study these languages within the Program. All students should be encouraged (if not required) to develop a full command of at least one language other than English as part of a liberal education. Ideally, every student in the Program should be able to read literary texts in the original of the language he or she has studied. Public policy for higher education in our nation is beginning to recognize once again that mastery of language skills beyond English is essential for our culture. In the same spirit I argue that study of the humanities will benefit from an awareness of our tradition as a plurality of languages.

4) I would like now to address briefly a concern which goes beyond the limits of the Humanities Program as it is currently constituted. Augusta College, I understand, does not attract students in a majority who are primarily motivated to study the humanities. Yet all students are required to enroll in these three terms of humanities at second year level. This sequence provides a good introductory basis and a general sense of cultural enrichment for all who work through it with success. Among the thousand or more students per year who take the course, however, there must be a number (or should be) who have the skills and the interest to do further work at a more advanced level in interdisciplinary studies. There must also be members of staff who would welcome the opportunity to teach an interdisciplinary course which would be more narrowly focussed in their own areas of expertise, especially if such teaching could be made compatible with departmental obligations. I would recommend that such courses be attempted on a voluntary and elective basis, presumably to be cross-listed between the Humanities and the home department of the instructor, in such a way that students could be encouraged to go beyond the scope of the Program as it now stands, even if that were not part of their major. This would also allow such students to develop genuine skills of critical writing and (perhaps) language competence, along with a mastery of music and art, so that occasional outstanding students might choose to pursue work done in the Humanities Program at graduate level and even toward a professional career.

Also important to consider with regard to any plans for future development in a Program of this kind is the question of continuity and replacement of staff. The skills and dedication required to teach in the Humanities Program are considerable, as also is the willingness to experiment and to try what is new and unfamiliar. Successful development of the Program will probably always depend on the availability of younger members of staff who can grow along with it. The College should make every effort in the years ahead to locate and appoint new members of staff who can maintain the level of commitment and expertise which is apparent among the current group of instructors. The logistics of future growth and development will be complex, and will depend on the active cooperation of administrators at all levels. Everything depends on continued success and support for

the students and for the College as a whole. Only on the basis of such success and support can the commitment of resources be justified; but I also assume that to be the best and most persuasive basis for such commitment.

5) Let me conclude my recommendations by suggesting that the staff of the Program (or its designated administrators) should begin longrange planning for its future with the Dean and other senior officers of the College. Such planning would benefit the life of the Program beyond the term of the current NEH grant, as it could also prepare the way for new growth and possible new sources of funding and support. I envision the likelihood that the Humanities Program may achieve a distinguished reputation, which the current NEH grant in effect already acknowledges. Such recognition could only benefit the College in its relations with the community of Augusta and its status within the system of higher education throughout the state of Georgia. The Humanities Program might serve--as presumably it already does to a degree--to attract good students who are interested in such study to choose Augusta College in order to enroll in the Program.

The various benefits for the College of such an expanding reputation of commitment to excellence in a required interdisciplinary Humanities Program need hardly be emphasized. I personally believe that the years ahead may witness a renewed commitment to the humanities in our universities nationwide. That should at least be a goal to which all humanists are dedicated. Public policy for education, as it is reflected in statements and grants from the National Endowment for the Humanities, suggest that such a commitment may already have been established at high levels of national authority. Augusta College occupies an unusually advantageous position for such development. The challenge for all involved will be to develop this advantage even further and to find ways of strengthening a commitment to the Program. The benefits to be achieved by further successful growth , benefits for the College and for the community, for the faculty and for the students, can only be imagined. I congratulate Augusta College on the achievement of the Humanities Program thus far, and I offer my best wishes for the continued success and good health of the Program in the years to come.

Respectfully submitted,

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Report of Visit to Augusta College, January 20-24, 1985

Jean H. Hagstrum
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I spent a little more than three working days examining the humanities program at Augusta College in Augusta, Georgia. I examined the text book currently being used and looked at three or four others that were under consideration. I met twice with the active teachers in the course, who were members of the English, Music, and Art departments. I delivered two public lectures, the first to a large and attentive audience consisting of students, teachers, and administrators, and the second to a smaller but equally attentive and intelligent audience. In the first I covered the theme of inter-sexual friendship from antiquity to the eighteenth century, and was told by several in the audience that both teachers and students appreciated references to works that they had read. The second lecture concentrated on the Renaissance, particularly the theme of love in Shakespeare, notably in As You Like It, but with important comparisons made between that play and Midsummer Night's Dream and between it and antecedent sources in religious history and the tradition of the wedding-song. One reason I felt the program was working successfully is that I had such intelligent responses to these public lectures. I also attended six classes, conducted by different teachers in the program, and was thus enabled to study teaching-methods, the quality of the presentation, the use of teaching-aids, and the attitude and responses of students. I also had the pleasant opportunity of meeting individually--or at least in groups of no larger than two--members of the faculty who were concerned with the program, including the chairman of the English department. At public receptions I

had an opportunity to chat briefly with faculty people and administrators not directly concerned with the humanities sequence. Finally, but by no means least importantly, I met with about eleven students now enrolled in a program and had a discussion with them about the methods, aims, and responses to the course in which they were currently enrolled.

Let me give as my most important response to what I saw and heard the following observation: the program is working well, and the students are proud to be a part of it. The teaching was conducted professionally, intelligently, and enthusiastically, and it received not only my approbation but that of the students with whom I spoke. It was clear to me in my discussions with students, both in the group I have mentioned and individually, that they were happy to be in the course and that they would have found their undergraduate careers considerably impoverished if they had not had this opportunity for interdisciplinary instruction. Members of the faculty seemed equally enthusiastic, though of course they saw that genuine problems, perhaps mostly administrative, involving the need for released time, possibly existed and might even grow acute when the support from the National Endowment for the Humanities would cease. May I add to what I have already said the following: the program is not only attractive and admired, but it is necessary. If our national culture is to be enriched, this kind of instruction must be given to the kind of student that attends Augusta College, students who do not come usually from the privileged classes and tend therefore to have been culturally deprived, students who have to work to support themselves but who are eager to know something of our great

traditions and to participate in the joy of experiencing the fine arts. I was deeply moved at the hunger for learning that I observed among these students and at the dedicated efforts to try to satisfy that hunger.

I made specific suggestions to some of the teachers after I had heard them perform in classrooms, and I tried in my conferences with students not only to hear their views but to suggest to them particular ways of thinking about the course and the objectives that it tried to realize. I tried to enforce upon them the need for continuing their own cultural enrichment after they had completed their work. I now want to turn to some of the general recommendations I have come to believe would strengthen the program, which is already so successfully being pursued. Some of these recommendations come from my discussions with students and faculty and some come from my having thought about the course itself as I looked at its general outlines and the particular syllabi of individual instructors. Since I was given abundant opportunity to meet with the faculty now teaching in the course, I did make many specific suggestions and recommendations when I was there. There is no need to repeat all these now, but I would like to make a few general points which I think should be considered, though of course not adopted without much thought, for future improvement.

I very much like the range and diversity of the materials currently being presented, but I think perhaps a little more could be done to create a greater sense of unity. I think this can be accomplished in two ways:

first by making students aware that there are a few basic themes running through all the quarters, like, for example, the nature of human nature. This need not be stressed at all times, but it would make the students feel that there is growing comprehension if some such broad theme of increasing and developing knowledge of what we are as human beings were a thread running through the entire pattern. The other way is to introduce in each quarter what I might call "zones of coherence" or moments of greater intensity than now exist because of the diversity of the work being presented. I like very much the general parallels that are continually drawn between the visual arts, music, and literature; but I think on particular motifs or themes an even greater degree of mutual influence and of related expression could be brought out. To that end I have made in my oral reports many suggestions about ways of uniting all the arts around particular ideas, themes, or stories. I mention one by way of example here: the ancient story of Cupid and Psyche unites the centuries, the various arts, and various attitudes toward love and marriage. (I have, incidentally, sent along to the director of the course some printed material that might suggest how what I have in mind could be achieved.)

I was impressed by what I saw in each class I attended of student participation. The comments were intelligent, pointed, and often revealed genuine intellectual curiosity. My only recommendation is that perhaps the recitation is confined to too few people, as often happens in the American classroom. I do not wish to interfere with the right of a student to be silent, and I do not want to suggest that recitation should be forced.

But through the use of quizzes, very short papers, and delicate and urbane pressure perhaps a greater number of students could learn something about the joy of intellectual participation. Incidentally, the students seem quite happy about the status quo, but when I outlined the possibilities for improvement in this matter, they all seem to agree that a greater degree of class participation would be desirable.

The Bible has surely been the most important single influence in our culture on literature, art, and music. It therefore should perhaps have an important part in any humanities survey, perhaps a greater part than it now has in the program at Augusta College. I am fully aware of the difficulty of assigning the Bible, or portions of it, as a separate study. Such concentration on the Scriptures alone conceivably could dismay some students who wish to confine its use to religious purposes. But it can certainly be brought in indirectly, since, from one point of view, much Western art can be seen as in some way an illustration of the Bible. It can be brought in specifically when it is being illustrated in any of the other media, and when such occasions arise the students should read relevant Biblical materials and should be encouraged to discuss relevant Bible stories in the class.

I think that serious thought should be given to the introduction of the film, not as an audio-visual support in the classroom, but as an aesthetic end in itself. Perhaps this could most properly come during the third quarter, the contemporary age, in which the art-film came into its own.

But conceivably a film could be introduced earlier--for example, in a consideration of the eighteenth century, when Bergman's cinematic rendition of Mozart's Magic Flute might well make vivid not only that opera but the visual and literary scene as well.

Finally, I think that perhaps the purposes should be re-stated and given the proper priorities. Two of the main purposes should continue to be (1) the presentation of knowledge about important cultural epochs of the past, with the aim of increasing the student's curiosity to know more about ancient Greece or Renaissance Europe, and (2) the aim of giving the student first-hand experience of a specific work of literature, art, or music, with the hope that he will continue to read, look, and listen after the course has ended. Both these purposes must be respected, but I believe the second I have mentioned--the experiential one--should be given priority. If such primacy is given to this aim, it might dictate slowing down a bit and reducing the amount of "coverage." It would lead to perhaps a greater concentration on what the staff would regard as the works most likely to provide depth and intensity of experience.

Let me conclude by emphasizing once more what is my central conviction about the program at Augusta College--that it is intelligently conceived and that it is highly successful in its operation.

Jean H. Hagstrum

Jean H. Hagstrum
The John C. Hodges Professor of English and Humanities, Emeritus, at the University of Chicago

HUMANITIES 221: Evaluation by Dale Kinney

Before making specific recommendations and comments on aspects of Humanities 221, I will give a brief account of my visit to Augusta College, and a statement of my global impressions of the course and staff.

I arrived in Augusta on Sunday, November 11 and met that afternoon with the project director and with most of the faculty teaching pilot courses: M. DuBose, W. Evans, S. Greenquist, L. Pollack, W. Toole.

Sunday night I had dinner with the project director and other humanities faculty members, including E. Fanning and J. Schaeffer.

On Monday I observed the classes of L. Pollack and M. DuBose, and also the "church experience" in which chants from the 9th to 13th centuries were performed for students by Mr. Toole and other music faculty members in the setting of a late 19th-century medievalizing Roman Catholic church. The salient features of the eclectic architecture were pointed out and explained by Mr. Greenquist.

I had lunch with S. Greenquist, after which I spoke for almost an hour with six students currently enrolled in Humanities 221. I dined later with E. Fanning, and I gave a public lecture at 8:00.

On Tuesday, November 13 I attended one class of S. Greenquist, after which R. DePaolo showed me the Learning Center, the library, and the Performing Arts Theatre. At 1:00 I lectured to the humanities faculty for an hour. At 3:00, there was a "wrap-up" meeting attended by me, R. DePaolo, M. DuBose, W. Evans, E. Fanning, J. Garvey, S. Greenquist, L. Pollack, and W. Toole.

Tuesday evening I dined with R. DePaolo, F. Wharton, and M. DuBose. I left very early Wednesday morning.

The general impression of Humanities 221 gained from this visit, from prior correspondence with P. DePaolo, and from study of written materials including the textbook, the Humanities Handbook, syllabi, and the grant proposal is as follows.

First, despite any quibbles I might have with details of the syllabus, the course seems to me to be generally well conceived, in that it provides a valid introduction to the literature, art, and music of antiquity and the middle ages on a level that is both challenging and accessible to students.

Second, students in the pilot sections love the course. Their comments are distilled at the end of this section; they say everything that one could hope that students would say about humanities education. They find the course exciting, challenging, life-enriching, and a stimulation to keep reading, looking, and listening after the course is over. They have discovered to their surprise and pleasure that great works of western art, literature, and music are not elite arcana but vital documents that speak to them, personally and directly.

Finally, the faculty members who teach the pilot sections seem to be, on the whole, an exceptionally dedicated, imaginative, able, and effective group, who appear to work together unusually well. They are honest and forthright and realistic about what needs to be done and how to get it done, and I was very impressed by how hard

they are willing to work to make a course that is both maximally effective in the local context -- taking into account the particulars of geographic location, institutional practice, their own training, and the nature of their student body -- and also thoroughly sound when viewed abstractly, from a purely scholarly point of view.

Most of all, I was impressed by how closely what I read in the project proposal corresponded to what I saw and heard in person when I visited Augusta College. The descriptions of the course itself and of the conditions that impinge upon it proved to be quite accurate, as is the analysis of what is needed to improve it. Moreover, the plan for the reform of the course seems to be proceeding right on schedule. It is obvious that Ms. DuBose, Mr. Greenquist, and Mr. Toole profited greatly from their summer study program, and that what they gained then has enabled them to integrate the separate parts of the course very effectively in the sections for which they are personally responsible.

Student Comments. The six students interviewed on November 12 described Humanities 221 as "a very good history lesson", and a revelation because none of them had any history except American in high school. They like approaching history through its "voices" -- original works of literature, art, and music -- rather than through a textbook; this makes the past alive and real to them. They also like the integration of different media, both because of the resulting diversity of subject matter and also because they are pleased by the parallels that can be discovered among works of literature, art, and music produced by the same culture or cultural tradition. They find the literary texts, especially, very pertinent to their lives outside the classroom; one student said that the course is good "preparation for lif another said that it is good to know that other people have had the same ideas and problems, and a third finds a lot that "I can really identify with" in the readings. One woman is surprised to find that "sometimes I go to bed thinking about Sophocles" All feel personally enriched by the experience of Humanities 221; it "makes you a special kind of person", it "makes you leave wanting more".

As to the classroom, the students are particularly enthusiastic about instructors, like DePaolo and DuBose, whose own enthusiasm for the subject is clearly expressed, and who encourage or create extended classroom discussions. Among the arts faculty they singled out Greenquist and Toole, both for their clear mastery of their own subject and for their success in relating art and music to the literary componen of the course. They also enjoy the team-taught sessions, where faculty members shar ideas, and "become good critics of one another" while students listen in.

Questioning about possible negative aspects of the course yielded only one item The amount of reading required is high. One student stated that the workload could profitably be decreased; the others maintained that although the workload is large (apparently unusually so), it is uniformly worthwhile and nothing should be omitted; "that's the way it's got to be".

In summary, students currently enrolled define this course as "the essence of a liberal education" and feel that they are specially privileged to be taking it. They are aware of a distinction between their pilot sections and the other sections of Humanities 221; it was reported that many students in other sections do not like Humanities courses, largely because the teaching is not as effective as what they have enjoyed.

Syllabus. The syllabi vary slightly among themselves in the choice of literary works; some include Beowulf, others include St. Augustine; all include the Gospel of Matthew and Dante's Inferno. The sequence Aeneid - Beowulf - Inferno makes excellent sense in terms of literature, but it is difficult to correlate with medieval art and music. The only objects that can be related to Beowulf are Hiberno-Saxon manuscripts and "barbarian" metalwork, which are wonderful, but neither mainstream nor typical of medieval art as it developed in continental Europe and Byzantium. And the works of art that can best be correlated with Dante, in my opinion, are not really medieval but early Renaissance.

In art historical terms, and in view of the fact that Humanities 221 also serves, willy-nilly, as an introduction to European history, it seems a mistake not to include anything associated with Charlemagne. Excerpts from Einhard's Life of Charlemagne could be included in the Humanities Handbook, and the Song of Roland, with an epic view of the hero, could replace Beowulf. From the art historical point of view, this would provide an opportunity to talk about art in continental Europe, from the Carolingian revival through the new florescence in the 12th century, with its surprising celebration of nature and secular life.

For the art historian, the most useful text currently in the selection may be the Gospel of Matthew, since it is possible to teach the standard iconography of the life of Christ by following that text in sequence. The Apocalypse would be equally useful (and might in some ways tie into Dante). For the musicologist, presumably Psalms would be better.

Most useful of all, perhaps, for art, literature, and music would be the text of the Roman Catholic Mass. The inclusion of both the Latin and an English translation in the Humanities Handbook might considerably enrich the students' understanding of the verbal content of much medieval music, as well as their appreciation of the ambiance of church architecture, and of the function of such objects as illuminated Gospel books and the many medieval liturgical objects that (unlike most medieval art forms) can be seen in American museums.

These are specific suggestions that may or may not be of use. My general recommendation with respect to the syllabus as a whole is that it receive more "input" from the art and music faculty. Every realm, literature, art, and music, has its own profile, and a truly integrated course would not subordinate two profiles to one.

Textbook. The textbook currently in use, by Wold and Cykler, is terrible. Rather than discuss its faults, I include a xerox copy of the section on the middle ages, with errors underlined in red. The most egregious of these (for which any undergraduate would fail a course in medieval history) is the confusion of Ottoman with Ottonian (p. 78), but there are others almost as bad. The writing is appalling. In my opinion, this book is so bad that it should be pulled from circulation, and banned in schools.

The only other interdisciplinary textbook that I know of is William Fleming's Arts and Ideas. The 1955 edition, which is the only one I have to hand, is much, much better than Wold and Cykler, and if it has not been debased in subsequent editions,

I would strongly urge that it replace Wold and Cykler, if a textbook is desired. According to Books in Print, the 1980 edition can be bought for $24.95.

Alternatively, one might forego a textbook in favor of a revised Humanities Handbook with supplementary materials for music and art. A xeroxed collection of musical "scores" (notation of some chants, and lyrics written out in English and Latin) accompanied by time lines or another kind of chronological chart might serve for music. For art, it would be possible to provide a collection of basic photographs ordered from University Prints. I enclose a brochure and also, as a sample, a book I had made up some years ago for a course in Early Christian art. The University Prints catalogue can be ordered for $2.00, and from the catalogue one can make a selection of photographs that will be bound individually for students, all very inexpensively (10 cents per black-and-white picture, 50 cents for binding). If you also order slides of the same images, you could establish a fixed repertoire of images to be discussed in every section. This would help to make the art sections at least as standardized as the literature sections, and it would also facilitate cross-over from one section and faculty member to another.

Humanities Handbook. The Humanities Handbook is an excellent idea, and well worth the effort it will take to revise it. It can and should serve as the "glue" for the three basic components of the course, providing both general historical background and some specific demonstration of why the major monuments in each area were selected, and how they are interrelated.

As currently written, the introduction to the middle ages (pp. 137-145) seems to me to be too specialized, and the texts (pp. 146-165) do not reveal a clear principle of selection. The introduction is really an introduction to English literature (cf. fn. 1 on p. 137), and as an art historian with some knowledge of medieval history, I find it arcane. A distillation from a general history with a simpler narrative account of events, conditions, institutions, and personalities should be easier for students to follow and grasp, and in my opinion, it also would provide a more even and neutral background for the diverse monuments of literature, art, and music highlighted in the syllabus. M. Keen, A History of Medieval Europe; C. T. Wood, The Age of Chivalry; R. W. Southern, The Making of the Middle Ages are some books that I would recommend as sources for such an historical survey.

As to the primary sources in the Handbook, I found Bede (pp. 146-149) rather hard going. For reasons discussed under "Syllabus", I would prefer a Life of Charlemagne in its place. I also wonder if some of the letters between Abelard and Héloise might not replace Marie de France (pp. 156-162); they are about real love rather than courtly love, but they could make an interesting parallel/contrast to Aeneas and Dido (for example), and the concept of courtly love is in any case increasingly dubious, and under attack as a creature, like feudalism, of modern historical scholarship rather than medieval culture.

Teaching resources. As an art historian, I will restrict my comments under this rubric to slides.

With so many people teaching the same section of the course simultaneously, the availability of slides could be a real problem, best met, I think, by making or ordering multiple copies of the basic monuments to be covered in every section (the selection could be correlated with University Prints, as noted above under "Textbook").

These slides should be stored where every faculty member can have access to them, and faculty members should be trained to return slides to the collection promptly after every lecture, so that they may be refiled and readily retrieved by others who need to use them (student assistants can be paid a modest wage to do the refiling). In my opinion, part of the funds and release time made available by the NEH grant should be used to create this slide collection. I recommend that the person in charge of this project consult the informative booklet on slide resources for teaching about the middle ages by Noreen Cashman. It is currently in press, but by May 1985, if not before, it will be available from Tom Seiler, The Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.

I understand that some faculty members use filmstrips rather than slides. I recommend against this practice, because -- quite apart from the deficiencies of the filmstrips, which are likely to be considerable -- I think it encourages bad teaching, stale and mechanical repetition of information known only third- or fourth-hand. It also minimizes the opportunities for cross-over and dialogue between the art and the other sections of the course.

Classroom Presentation. From my talks with students and faculty members it is clear that the most effective way to conduct this course is in classes that are genuinely team-taught, and that maximize student participation through open and provocative discussion. The integration of the art, literature, and music sections is not possible unless the responsible faculty members attend one another's sections and frequently confer, and it is apparent that this close contact has the added benefit that it stimulates faculty excitement and enthusiasm for the course, which carries over to students. When the NEH grant expires and with it, the release time that makes team teaching possible, it seems inevitable that any gains that have been made under the grant will be diminished. This is not at all to suggest that the attempt at improvement is futile! Rather, it is to urge that some way be found to reduce permanently the teaching load to a level that facilitates effective teaching. My talks with students suggest that sections of Humanities 221 which are outside the pilot project, and presumably not team-taught, are not effectively taught. Ineffective teaching is perhaps worse than no teaching at all (since students often leave the course actively disliking a subject about which they previously at least were neutral), and it is unfortunate that, in my opinion, the University of Georgia system seems to discourage effective teaching by imposing an unreasonable workload on its faculty (example: faculty teaching literature courses seem to teach nine courses per year. At Bryn Mawr I teach five courses per year). If I could make one recommendation and no other, it would be that the number of faculty in the humanities at Augusta College be increased, to make possible the permanent improvement of what is clearly an exceptionally valuable 3-course sequence.

Respectfully submitted,

Dale Kinney

DK/mbc

December 17, 1984

REQUIRED TEXTS

Humanities Handbook
Wold and Cykler, Music and Art in the Western World, 7th ed.
Homer, The Odyssey
Aeschylus, The Oresteian Trilogy
Sophocles, The Oedipus Cycle
Euripedes, Medea
Aristophanes, Lysistrata
Plato, The Symposium
Virgil, The Aeneid
Beowulf
Dante, The Inferno

PREREQUISITES: English 101 and 102 or English 111 (or the transferred equivalent) are the prerequisites for Humanities 221. We will drop anyone who has not completed English 101-102 with grades of C or better.

ATTENDANCE: As the College Catalog states, a student who misses the equivalent of one week's classes is subject to withdrawal by the instructor. Thus you can expect to be dropped from this class if you miss three literature classes or two fine arts classes.

ASSIGNMENTS AND GRADING PROCEDURE: Below is a schedule of reading assignments. Works are to be read by the date for which they are assigned. The art and music section of this course will count 2/5 of your final grade; the literature section will count 3/5. Specific requirements and assignments for the course will be made by the individual instructors.

Sept. 19 Introduction to the Humanities (W&C 1-37)
20 Introduction to the Greek world (HH 1-9, 50-65)
21 Introduction to Homer (HH 66-70)

24 Introduction to Music
25 Homer, The Odyssey, Books 1-6
26 Introduction to Music, continued
27 Homer, The Odyssey, Books 7-12
28 Homer, The Odyssey, Books 13-18

Oct. 1 Introduction to Music, continued (W&C 38-55)
2 Homer, The Odyssey, Books 19-24
3 Art: Mycenean-Aegean-Minoan EXAM
4 Literature TEST
5 Archaic Greek Art (W&C 51-53)

8 Greek Music
9 Greek Theater(HH 77-84); Aeschylus, The Oresteia (Agamemnon)
10 Classical Art
11 Aeschylus, The Oresteia (The Libation Bearers)
12 Aeschylus, The Oresteia (The Eumenides)

14 SUNDAY PERFORMANCE, Abegg Trio, 8 p.m., PAT

15 Hellenistic Art
16 Review of The Oresteia
17 Architecture
18 Sophocles, Oedipus Rex
19 Sophocles, Antigone

22 Music/Art EXAM and Review of The Oedipus Cycle
23 Carving Experience (Sculpture Lab)
24 Euripedes, Medea
25 Aristophanes, Lysistrata; (HH 101)
26 Literature TEST

29 Aristotle (HH 81-100)
30 Plato (HH 102-113)
31 Plato, The Symposium
Nov. 1 Plato, The Symposium, Take home literature test handed out
2 Etruscan and Roman Art (W&C 56-71)

Nov. 5 Early Christia rt (W&C 67-71); Take home literature TEST due)
6 Ve gil, The Ae id, Books 1-6; (HH 114-134)
7 Ro anesque Art &C 73-86)
8 Ve gil, The A id, Books 7-12
9 Mu ic/ Art E : Gregorian Chant (W&C 86-92)

12 Gre orian Chant and Gothic Music I (W&C Ch. 6)
13 Be ulf; (HH 136-145)
14 Art in the Middle Ages
15 Mu ic and the Church
16 Be ulf

19 Gothi Music II
20 Dante, The Inferno, Cantos 1-12; (HH 150-155)

THANKSGI ING BREAK!

26 Gothi Art
27 Dante, The Inferno, Cantos 13-24
28 Music/ rt FINAL EXAM
29 Dante, The Inferno, Cantos 25-34
30 Course valuation

Pre-requisites: English 101 and 102 (or 111) and Humanities 221 are pre-requisites for Humanities 222.

Attendance: As the College Catalogue states, any student who misses the equivalent of one week's classes is subject to withdrawal by the instructor. Thus you can expect to be dropped from this class if you miss five classes.

You are responsible for getting the notes for any day you miss. Tapes of the lectures may be available for you to use, should you need them.

Assignments and Grading Procedures:

Although each instructor may specify additional requirements, a tentative schedule of daily assignments is listed below. Included in this schedule are major tests and exams, required performances and concerts, and assigned reading, as well as a list of additional musical events and plays which you are encouraged to take advantage of. You will be told of area art exhibits as they occur. Please note the dates of required events (marked with an asterisk) now so that you can make arrangements in advance.

The fine arts portion of the course counts 2/5; the literature portion of the course counts 3/5. In the literature portion of the course, there will be two one-hour tests which will count one unit, a comprehensive final examination which counts two units, and a series of unannounced daily quizzes which will average together to count one unit. The hour tests and the final will be <u>at least</u> 50% essay, and <u>your mastery</u> of <u>writing skills</u> will be important.

SCHEDULE OF ASSIGNMENTS

Jan. 4: Introduction
Sunday, January 6: John Schaeffer, Organ music of J.S. Bach, at Reid Memorial Presbyterian Church, 3:00p.m.

Jan. 7: Chaucer, General Prologue
8: The Renaissance Spirit and Man. Review Wold and Cykler, pp. 93-113
9: Chaucer, General Prologue
10: Review of medieval attitudes. Music in the Gothic period: monophony, polyphony, modes. Wold and Cykler, pp. 115-145.
11: Chaucer, The Knight's Tale

Jan. 14: Chaucer, The Miller's Tale
15: Late Gothic and Northern Renaissance Art
16: Chaucer, The Wife of Bath's Tale
8:00p.m. Diabelli Trio (Lyceum Series)
17: Secularism in Music (Madrigals, etc.)
18: Chaucer, The Merchant's Tale and The Franklin's Tale

Jan. 21: "The Renaissance" and Poems of Michelangelo in <u>Humanities Handbook</u>, pp. 167-179. Begin Machiavelli, <u>The Prince</u>
* 8:00p.m. Lecture by Professor J. Hagstrum (required)
22: The Renaissance in Italian Art
23: Machiavelli, <u>The Prince</u>
24: Renaissance Music
25: Machiavelli, <u>The Prince</u>
Sunday, January 27: John Schaeffer, Organ Music of J.S. Bach at St. John Methodist Church, 3:00p.m.

Jan. 28: Literature Test I
29: Printmaking Techniques
30: Mannerism in Art, Music, and Poetry
31: Music of the Reformation (Luther) and Music of the Counter-Reformation (Palestrina)

Feb. 1: Shakespeare, <u>Hamlet</u>
* Sunday, February 3: Baroque Chamber Music Concert at 3:00p.m., PAT (Required)

5: Art and Music Mid-term Examinations over lectures and material in Wold and Cykler, pp. 115-145.
6: Shakespeare, As You Like It
7: Painting Techniques
8: Shakespeare, As You Like It
* Performances by National Players at 2:00 and 8:00p.m. in PAT (Required)
* Saturday, Feb. 9: Performance of Tom Stoppard's Rosencrantz and Guildenstern Are Dead at 8:00p.m. PAT (Required)

Feb. 11: Shakespeare, Henry IV, Part I
12: Baroque Vocal Music. Wold and Cykler, pp. 148-194
13: Shakespeare, Henry IV, Part I
14: Baroque Instrumental Music
15: Shakespeare, Henry IV, Part I
Sunday, February 17: John Schaeffer, Organ Music of J.S. Bach at Trinity-on-the-Hill Methodist Church, 3:00p.m.

Feb. 18: Shakespeare, Henry IV, Part I
19: Baroque Painting
20: Literature Test II
21: Classical Music: Lyricism and Form
22: Milton, Paradise Lost, Books I - III

Feb. 25: Milton, Paradise Lost, Books V - VI. Also selections from Book of Genesis, Authorized Version of 1611 (King James Bible).
26: Musical Form, continued (Sonata, Symphony, etc.)
27: Paradise Lost, Books IX, X, and XII
28: Music of Mozart and Haydn. A.C. Theatre production of The Norman Conquests opens at 8:00p.m.
Mar. 1: Humanities Handabook: pp. 180-193; pp. 215-224. Performances of A.C. production continue on March 1 and 2 at 8:00p.m.

Mar. 4: Pope, Essay on Man
5: Baroque and Rococo Architecture and Schulpture. Wold and Cykler, pp. 195-223.
6: Voltaire, Candide
7: Rococo vs. Neo-Classicism in Art
8: Voltaire, Candide
Sunday, March 10: John Schaeffer, Organ Music of J.S. Bach, 3:00p.m. at the First Presbyterian Church of Aiken, S.C.

Mar. 11: Voltaire, Candide
12: Fine Arts Review and Evaluation
13: Concluding Remarks (Literature) and Evaluation
14: Art and Music Final Examinations over lectures and material in Wold and Cykler, pp. 148-223

Mar. 18: Literature Final Examination, 8:00-11:00a.m.

*Attendance at these functions is required.

Mar. 31 Introduction to Romanticism; Norton Anthology (455-462); Culture & Values (353-357)

Apr. 1 Introduction to Romanticism in Music;Culture and Values (357)

Apr 2 Goethe (475-77); Faust (478-515); Humanities Handbook, pp. 227-231; Culture and Values (365)

Apr. 3 Art: Introduction to Modern World: Running Fence (film)

Apr. 4 Faust, (516-552)

Apr. 7 Faust, (552-566); Humanities Handbook, pp.235-250

Apr. 8 Romanticism in Music

Apr. 9 Blake, (566-569); poems from Songs of Innocence and Songs of Experience (569-576)

Apr. 10 Romantic art (1800-1850) Culture & Values (376-379)

Apr. 11 Wordsworth, (577-580) "Lines" (580-84); "Ode" (584-89) Culture & Values (372-373)

Apr. 14 Keats,(605-607); "Ode on a Grecian Urn" (609-611); "Ode to a Nightingale" (611-613)

Apr. 15 Romanticism in Music; Culture & Values (366-370)

Apr. 16 Test I- Romanticism

Apr. 17 Art: Romanticism vs. Realism (1850-1880); Culture & Values (379-85)

Apr. 18 Introduction to Realism (815-821); Flaubert (823-826) Madame Bovary (828-875); Humanities Handbook, (232-234)

Apr. 21 Madame Bovary (875-992)

Apr. 22 Nationalism in music; Culture & Values (368)

Apr. 23 Madame Bovary (992-1081)

Apr. 24 Impressionism in art; (1870-1888) Culture & Values (388-398)

Apr. 25 Dostoevsky(1081-87) Notes from Underground (1087-1113)

Apr. 28 Dostoevsky, Notes from Underground,(1113-74)

Apr. 29 Impressionism in Music; Culture & Values (404-408)

Apr. 30 The New Poetry (821-822); "L'Apres Midi d'un Faune" (hand-out)

May 1 Art: Post-Impressionist Bridges (1880-1905); Culture & Values (398-401)

May 2 Tolstoy (1174-1178); "Death of Ivan Ilyich" (1178-1225)

May 5 Ibsen (1225-1229); Hedda Gabler (1229-1270)

May 6 Jazz; Culture & Values (425-426)

May 7 Ibsen, Hedda Gabler (1270-1294)

May 8 Foundations of Modern Art, Cubism and Expressionism (1900-1920) Culture & Values (401-404; 416-423)

May 9 Chekhov (1295-1299); The Cherry Orchard (1299-1322)

May 12 Chekov, The Cherry Orchard (1323-1341)

May 13 Jazz

May 14 Test 2; Realism & Naturalism

May 15 Revolution & Reaction (1910-1940) Dada and Surrealism Culture & Values (423-433)

May 16 Introduction to Modernism; (1359-1368); Humanities Handbook, pp. 291-292; Pound and Owen (handout)

May 19 Kafka (1601-1604) The Metamorphosis (1605-1644) Culture & Values (417)

May 20 Music: Neo-Classicism

May 21 T. S. Eliot (1665-1669) The Waste Land (1673-1687); Culture & Values (417)

May 22 Pluralism: Art Since 1945,Part I ; Culture and Values (436-452)

May 23 The Waste Land (1673-1687)

May 26 The Waste Land (1673-1687)

May 27 Music: Neo-Romanticism

May 28 As I Lay Dying and Modern Art

May 29 Art Since 1945, Part 2

May 30 As I Lay Dying

June 2 As I Lay Dying

June 3 Serialization and Electronic Music; Culture and Values (455-457)

June 4 Existentialism, Camus (1891-1895); "The Guest" (1895-1906) Culture & Values (437)

June 5 Final Exam for Art and Music

June 6 Beckett (1922-1927); Endgame (1927-1959)

All literature assignments are in the Norton Anthology of World Masterpieces, Volume II, fifth edition, unless you are told otherwise. As I Lay Dying, Vintage Paperback, is a separate text. You will also be given handouts from time to time which you are expected to read, as well as assignments in the Humanities Handbook. You are also expected to read the assignments in Culture and Values.

Music Quizzes will be announced.
Pre-requisites: English 101 and 102/ 111; Humanities 221 and 222 are pre-requisites for Humanities 323. Anyone who has not completed English 101 and 102/11 with a grade of C or better and Humanities 221 and 222 with a grade of D or better will be dropped from the course.

Attendance: As the College Catalog states, a student who misses more than the equivalent of one week of classes is subject to withdrawal by the instructor. You may be dropped from this class if you miss more than five classes. A student may withdraw from the course prior to midterm date without penalty (grade of W), if the student completes the necessary withdrawal form.

You will be required to attend one outside event related to literature, one related to music, and one related to art.

Assignment and grading procedures: Works are to be read by the date for which they are assigned on the syllabus unless you are told otherwise. Your grade is comprised of 3/5 for the literature portion and 2/5 for the music/art portion. However, if you fail either part of the course, you fail the course. Your grade in the literature part of the course will be based on two scheduled hour quizzes, unannounced short quizzes, and a final exam. If you take all of the unannounced quizzes, your lowest grade on these tests will be dropped. If you miss one of the unannounced quizzes, your grade will not be affected; however, if you miss more than one unannounced quiz, you can expect to have the average of your unannounced quizzes lowered one letter grade for each quiz missed. The unannounced quiz average counts one fourth, each hour quiz counts one fourth, and the final exam counts one fourth in determining your grade for the literature portion of the course. You may earn extra credit in the literature portion of the course by writing a review (1-2 pages typed) of the literature-related event[s] you attend. You will be judged on the merit of the review you submit; extra credit will be awarded at the instructor's discretion and is not automatic. The assigned tests and the final exam will include an essay which will be graded on form as well as on content. Thus, your mastery of writing skills will be important to your success in this course. Essays which are not well organized, carefully developed, and mechanically accurate cannot adequately convey your knowledge of the subject matter. Make-up tests for the hour quizzes will be given at the instructor's discretion and convenience. Regardless of course performance prior to the final examination, an unexcused absence from the final exam will result in a course grade of F.

The student has the responsibility in all phases of the course work to obtain clarification from the instructor regarding any aspect of course requirements. The student should always confer with the instructor regarding any course-related problems.

QUESTION #5

It has been neat to ride by buildings and recognize architectural aspects and to know where they came from. I can also identify about 40 various musical works! The most important thing I have gotten out of the Humanities sequence is that I can look at something, read something, or hear something, and not look down on it because I don't understand it. I have learned to keep my mind open about the arts.

I believe that I have truly become a better person because of the Humanities sequence. I am more well-rounded and honestly tend to look at other things and people with a more objective view. I have thoroughly enjoyed this course and personally want to thank you for a wonderful experience. This class has made me grow up mentally and I feel that what we have learned will help me in my goals for the rest of my life. It has given me a sound sense of who I am and what I want out of life. When I first came into this class I thought I would be bored and would hate it (at least the music and art portion). However, at this point, I wouldn't trade my experience for anything. This class has definitely made me a better person. Everyone in this world should have to take a class like this sometime in the future to get the full impact and meaning of life. Thank you!

The Humanities sequence has done much to improve my once-biased opinion in many areas. Although I've still got biases, I can say that I've become more objective. I'd say that I've enjoyed the plays the most, and I've improved my knowledge of music more than art. It's been hard work, but I've gained a lot.

I don't have too many disappointments with this series. Certainly we have left out several writers, in particular, Ernest Hemingway and F. Scott Fitzgerald. I'm a math major; for years I felt that our schools were failing to give the proper guidance to the mathematician. After taking these courses I realize also that the humanities are as important, if not more important, than the mathematics. I realize now what I hadn't before: how much more I am enriched by these writings. They offer insights that I could never have recognized any other way.

What has this sequence meant to me. Well I could say Hell! But that's not really true. It's been a learning experience which I didn't grasp until the end of the series. This year has been a continual struggle to understand the importance and significance of the Humanities. As of late, I really can appreciate all of the aspects of the arts and I hate that it took so long. Although it hasn't been a great help to my GPA, I do look back on the Humanities with a certain appreciation. I only wish that I had had it in the beginning. I honestly believe that I took this series too early. I only wish that I could start now and retake it over (I seriously mean that!)

In retrospect I have learned from and enjoyed most of the Humanities sequence. It has filled in the gaps of history and creates a better understanding of why men act as they do. I already enjoy good literature and art. The music will now be part of my life also.

I had no expectations of the Humanities courses other than a basic history of the world. I found that this has helped me tie everything together. Everything has a meaning. A lot of people scoff at Humanities, but I know it will make me grow as a person.

My initial expectations were filled with apprehension. I wasn't sure what to expect; however, I have enjoyed these classes and I think I will miss them. It's important to be exposed to various ideas and cultures. Many people would be lacking in that exposure if it were not for the Humanities sequence.

When I began the Humanities sequence, I went into it thinking it would be one of those things that you breeze right through, particularly the music and art! Within a week that idea had fallen through the floor. The sequence has been a tremendous experience, especially in the area of art. I had always liked 20th century art, but never knew that much about it. This class has opened new horizons and unlocked some ideas. Many things we have discussed in these three courses I have been opposed to, but at least now I can approach them and think about them in a logical way. I am grateful that these courses were required, and I am grateful that the instructors have taken them seriously.

If only there were a Humanities IV. I thoroughly enjoyed all three courses, although I would have liked to have seen more literature. This is truly the most educating class that this school has to offer.

Before I took 221 I thought Humanities was just another class similar to Math 107 or Psychology 101. I wasn't aware of what it was or why it was required. I have enjoyed taking the Humanities courses because I feel that I can now use the knowledge I gained from this course and have intellectual conversations and analyze my own life better. I can appreciate the arts much better and I feel that I have grown as a person. I feel that these courses have shaped my life monumentally and I will try not to lose my new habits of reasoning and self-discipline.

The Humanities series has been time-consuming, tiring and even depressing at times. On the other hand I am awfully glad that I took the course and I feel like I have learned a lot. Mostly, I am grateful to have been exposed to things that I would have otherwise had a closed mind to. I have noticed that the same works we study are all around us in commercials, magazines, and everywhere. It makes me feel good now to know who may have composed a song or the style of a work of art. My favorite part of the course has been the literature because so much of what we've studied has been useful in my daily life.

This Humanities sequence has taught me more than I ever expected. Having such diverse teachers for literature was a major part of that. Not only did I learn the curricula from the book, I now have a feel of the society and the times that I have studied. It is wonderful to overhear someone mention a literary work or to see a famous painting in a magazine and not only know the title and author, but to also know something of the period in which it was created. It makes me feel educated in a way that reciting chemical formulas or math theorems never could.

At the start of HUM 221 I felt that this would be just another class that I have to get out of the way. During the progression of the courses, I have learned to take the arts in consideration and not for granted. I have learned to appreciate classical music and great composers such as Beethoven, Chopin, and Mozart. I have also learned to read into art and search for a meaning where one is needed. I have been made to think and give opinions that in some classes wouldn't be welcomed. I have definitely broadened my reading level, even if I didn't understand some of the works. So what? At least I gave them a chance, and after all, isn't that what Humanities was designed to do?

When 221 began, I honestly didn't know of the many minute developments that have happened to bring the understanding of world cultures to its present light. As an ardent history lover, I always tend to put everything in that perspective because it's easier for me to grasp, understand, and recall. But, not always is history so interesting and inclusive. To find out when the first Grecian Urn was made and to be able to tell pottery by what is actually pictured on it amazed me. So did the different types of architecture, the beginnings of music, the first stories and plays and their origin, the themes used in these stories and their significances and the grand palaces such as Louis XIV's Versailles and how he could have allowed the people to suffer while he enjoyed so much. Art fascinated me also. I've always wanted to know the different ways one paints, why they chose that way and what they are trying to express. I didn't realize that every line usually has a concrete meaning - further enhancing the painting's beauty. Picasso's works I now understand, as well as a well-rounded appreciation for classical music.

When I first started with Humanities 221 I thought all three courses would be just be a lot of stories and plays that didn't mean anything. Some of them were boring but throughout the sequence I have learned a lot abaout myself and the world around me from the works that we have studied. I saw myself in many of the characters and I came to understand my surroundings better. I am now more aware of what goes on in our world as far as social problems are concerned. I would also like to say that I am a little more interested in art and music now. I have developed a taste for it, although I may not enjoy some of it. I feel that I have come a long way since the first course, and that I have accomplished a lot.

To be perfectly honest, I thought this sequence would be BORING! I figured I would have to read lots of stuff that I wouldn't understand, look at lots of paintings of bowls of fruit and listen to nothing but old, old classical "crap!" Boy was I surprised! I actually enjoyed reading the selections. The art wasn't bad at all. I'm glad the Humanities are offered and required. I'm thankful for the works I know, the music I can identify and the art I can describe. I've learned a great deal that will stick with me for a long time to come. I think the Humanities are essential for future intellectual conversation!

When I first registered for HUM 221 I dreaded it. As I attended classes and read the material I found myself really enjoying what was being said. I also realized that I was learning a lot of things I thought I already knew. I believe the key thing in a class such as Humanities is reading. This also makes a class more interesting when everyone is familiar with what is being discussed. As I leave this course I know more about myself. I can begin to understand what makes people as a whole continue on. I enjoy reading new things and learning about why things happen around me. When I entered this course I had a negative attitude but as I leave it I have a new positive attitude about literature, music, and art. Also having an instructor who makes me want to be involved makes it more interesting.

Augusta College is known for its fine arts program, and from what I learned when I was a freshman, it is especially renouned for its English Department. Although my grades have not been anything to brag about, I can still remember the works of the great philosophers and the fall of the Roman Empire. HUM 222 began my trip to the Renaissance where I met Mozart and my favorite artist, Michelangelo. I finally completed the sequence with 323, and I find that I want more. I've become starved for this type of education. Thank you for the brilliant education and enlightenment.

This sequence has caused me to view myself more closely. Since studying how Emma in Madame Bovary was interested in material goods, and how she wanted to live a dream, I decided to examine myself and society. Oddly enough, I found that what I felt was curiosity about whether those around me were playing their "roles" as they perceived them and if I were doing the same. I feel that my eyes have been opened to the corruption and manipulation of people.

This sequence has been an awakening of my thought processes. Things have begun falling into place. I can actually look at the artists, musicians, and writers as individuals with their own distinct psychological make-up. I found myself analyzing the behaviors of not only the characters but also the individuals behind them. At the beginning of 221 I was facing the sequence as a prison term, but now I'm sorry that it is over.

The sequence of courses we took in Humanities showed me a factual history of man's creativity. The evolution of the way man thought from the Greek and Roman times through the Middle Ages and the Age of Enlightenment to Romanticism and the present is no longer strange to me. I expected the courses to be less personal, but in taking them I found that everything isn't cut and dried. The Humanities are explained just as the name describes - humanly. I enjoyed finding the reasons for Greek mythology in finding why men thought the way they did. I no longer think that it is silly to believe in a different god for everything. This is true for me throughout the ages. I feel very lucky to have the exposure to the arts that I've had and with this exposure I can research deeper into areas that appeal to me.

I became very confused during 221 when my instructor talked very little about the reading assignments and more about philosophy. I thought, "Hey...you're not teaching me about these stories." You have made me see that he was teaching me more than just the assignments, the nine of you have been teaching us about life, real life as seen through the eyes of our great artists. In looking back on it, I found this course most enjoyable, although my grades may not have shown it. I've gained a lot from this sequence, especially 323 which I felt to be the most enlightening. This course has changed my life. I have enjoyed it thoroughly and will use it probably for the rest of my life. I have learned the ultimate lesson, not to dislike anything; find something good in everyone and everything, and you'll be a better person for it.

I came into the Humanities courses with the preconceived idea that I wouldn't like it. That was the misconception of the decade. I've really had my eyes opened, especially in art and literature. The Humanities has forced me to think harder and to discover the answers on my own. It makes me feel good when I can put my knowledge to use. I can see an ad in a magazine and recognize that it's the "Birth of Adam." I can listen to my husband play his violin and better understand what's going on. When I saw "Amadeus" I remembered thinking that if it hadn't been for the music, I wouldn't have understood everything that went on. I find myself wanting to learn more and wishing that there was a HUM 423.